



VACCAI

METODO PRATICO DI CANTO ITALIANO PER CAMERA

(A PRACTICAL METHOD FOR VOICE)

~ HIGH VOICE ~

REVISION 1.0
06 APRIL 2012

DEDICATION

For EJJ, with my love; and DrJ, for all your time and patience.

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Hints on Italian Pronunciation
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PREFACE

ANYONE who wishes to sing really well should begin by learning how to sing in Italian, not only because the Italian school of vocalization is acknowledged to be superior to all others, but also on account of the language itself, where the pure and sonorous tone of its many vowel sounds will assist the singer in acquiring a fine voice-production and a clear and distinct enunciation in any language he may have to sing, no matter what may be his-nationality.

Experience has shown us that not only in France and .England, but also in Germany, and even in Italy, many who are studying as amateurs rebel at the thought of the weary time their professors require them to devote to "Solfeggio." Here they first urge that very trivial plea that, as they have no .ambition beyond just singing to please a few friends in the restricted area of their own drawing-rooms, they need not dwell upon all those subtleties of the vocal art which they are ready enough to admit are indispensable for those desirous of commanding a larger and more critical audience from the public stage of the opera or the concert-room. It is to show the absurdity of such an argument, and to win over these faint-hearted ones to the true cause by more gentle means, and as it were, in spite of themselves, that I present this "Method" of mine to the public. They will find it new in design, very practical, very brief yet very effective--and, as physicians say, "very pleasant to take." The pupil will attain the same goal, and may even beat the record, but he will find the course far less lengthy and laborious, with spaces of contrasted sun and shade to beguile the tedium of the race.

As at first all must find a fresh difficulty in having, as they sing, to pronounce words in a language which is not habitual to them--a difficulty which is not altogether obviated by any amount of study in Solfeggio and Vocalizing exercises on the same model. I have tried to make matters easier by this plan of mine, where I adopt, even on the simple notes of the diatonic scale, words selected from the fine poetry of Metastasio instead of just the mere names of notes or syllables conveying neither meaning nor interest. By these means I trust I have rendered the pupil's task so far less wearisome and thankless that he may even find pleasure in contracting the habit of clear articulation as he sings and, without experiencing any aversion, be led to the study of an indispensable form of exercise. I am of the opinion that not merely amateurs, but also those who think of entering the profession, will find my "Method" useful, for in each individual exercise I have sought to make the music illustrative of a different style of composition and of a distinct emotion, so that the pupil will learn more readily how to interpret later on the spirit of the various composers.

The vocal part of the exercises has been kept within such a restricted compass, not for the greater ease of the greater number of voices, but because of the conviction that at the very beginning it is more advantageous not to strain the vocal organs, and to keep to the medium register exclusively. This is amply sufficient to demonstrate the requisite rules, and, besides, should it be thought expedient, it is always easy to transpose the lesson into a key higher or lower, as the individual capability of the singer may necessitate.

Nicola Vaccai

ABOUT NICOLA VACCAI

VACCAI was born on March the 15th, 1790, at Tolentino, near Ancona, Italy, whence the family soon removed to Pesaro, where they remained about twelve years, and where Niccolò received his first instruction in music. He was then brought to Rome for the purpose of studying law, to which he remained more or less faithful during some five years; but then, renouncing this profession as distasteful, he devoted himself entirely to music, taking lessons in counterpoint under Jannaconi, and later (1812) studying the art of opera composition under the guidance of Paisiello, at Naples. While in Naples he wrote two cantatas and other church-music; in 1814 his first opera, *I solitari di Scozia*, was brought out at the *Teatro nuovo* in that city. Shortly after, he repaired to Venice, where he stayed seven years, writing an opera in each, and also several ballets; but none of these ventures succeeded in winning for their author even the evanescent vogue of an Italian opera-composer; he consequently gave over dramatic composition in 1820 and turned his attention to instruction in singing, a vocation in which he was eminently successful in Venice, Trieste and Vienna.

Again devoting his energies to composition, he wrote operas for several leading Italian theatres, yet still without success; but few of his dramatic works became known abroad, among them being *La Pastorella*, *Timur Chan*, *Pietro il Gran*, and *Giulietta e Romeo*. The last-named opera is considered his best, and its third act, especially, was so much liked that it has frequently been substituted for the same act of Bellini's opera of like name, not only in Italian theatres, but even in Paris and London. To the former city Vaccai journeyed in 1829, visiting London a few years later, and in both attained to great and deserved popularity as a singing-teacher. Again returning to Italy, he recommenced writing operas, one of this period being *Giovanna Grey*, written for Malibran, in honor of whom he composed, after her decease, in co-operation with Donizetti. Mercadante and others, a funeral cantata. Most of these operas also met with hardly more than a bare *succés d'estime*. In 1838, however, he was appointed to succeed Basili as head-master and instructor of composition at the Milan Conservatory, which position he held until 1841 when he retired to Pesaro. Here his last opera, *Virginia*, was written for the *Teatro Argentino* at Rome. He died at Pesaro August 5, 1848.

Besides sixteen operas, he composed a number of cantatas, church-music of various descriptions, arias, duets and romances. Although unable to secure a niche among Italy's favorite dramatic composers, Vaccai's lasting renown as a singing-master shows that he was possessed of solid, if not brilliant, artistic attainments. His famous "*Metodo pratico di canto italiano per camera*" [London, 1832] is still a standard work in great request, and his "*Dodici ariette per camera per l'insegnamento del belcanto italiano*" are scarcely less popular.

The general plan of the "Practical Method" is to render study easy and attractive, without omitting essentials. No exercise exceeds the limit of an octave and a fourth (c'-f'), transposable to suit any voice). There are fifteen "Lessons," which are not bare solfeggio on single vowels or syllables, but melodious exercises-for scale-practice, for skips of thirds, fourths, etc., up to octaves; on semitones, runs, syncopations, and all graces usually met with-written to smooth Italian verses.

The extraordinary and undiminished popularity of this method is attested by the numerous editions through which it has run; yet it is not merely the method for dilettanti, but can be used profitably in conjunction with any other system of voice-

cultivation, being admirably calculated for strengthening and equalizing the medium register, for giving confidence in taking difficult intervals, and for enforcing habits of precise and distinct articulation and phrasing.

ABOUT THIS EDITION

This edition is borne from a clause within the last paragraph of Senor Vaccai's introduction. He writes, "it is always easy to transpose the lesson into a key higher or lower". With the availability of the interweb and music notation software, that process has become ever easier. However, there is not, as far as I am aware, a freely available electronic edition of the "Practical Method". Hopefully, this edition will go some way towards filling that niche.

This edition is published in a variety of formats:

- PDF
- MusicXML of the individual lessons
- Audio files

All of these can be found at their primary Internet location

<http://vaccai.info/index.html>

My idea is to make Senor Vaccai's pedagogical work available to all who would like to use it. Further, with the use of freely available software¹, one should be able to produce versions of the lessons in whatever key is appropriate, as per Senor Vaccai's comments.

This edition has been derived from a number of free editions to be found on the Internet. I have chosen what I regard as the easiest to digest pedagogical material and have created a "clean" edition. As part of this edition, I have included a translation of the poetry to give you, the singer, a rough idea of what you are singing about.

In addition, I have, where warranted, included some introductory bars to the exercises. The purpose of these is to allow the singer to prepare themselves for their entry, rather than be late. Never a good idea! Typically, I have taken the two to four bars from the beginning of the piece and inserted them at the head. It seems to work, though I would be interested if anyone has any better ideas on how to do this.

I have also included, with permission, Joanne Bogart's excellent "Italian for Singers Primer". As she mentions, it is not comprehensive, but it is a fine place to start if you are not an Italian. That part of this document is copyright to Joanne Bogart.

If you have any comments, find any errors, or wish to provide feedback, please send it to me (Mark Probert) at feedback@vaccai.info.

Many thanks! And good luck!

Sydney, NSW

Easter 2012

¹ *Musescore* (<http://musescore.org>) for example

HINTS ON ITALIAN PRONUNCIATION

[*A Primer for Singers*, with courtesy and permission of Joanne Bogart²]

The goal of this little guide is to help those with little or no knowledge of Italian pronunciation avoid some of the errors most commonly made by American English speakers. If you've sung much Italian, you probably know most or all of what's in here.

Italian spelling is largely phonetic; that is, with only a few exceptions a single letter or cluster of letters represents the same sound, and each sound occurring in the language has only a single written representation. Even so, a short, informal guide like this one can't cover the subject in any depth, and no written material can substitute for repeatedly and attentively listening to good spoken and sung Italian.

Vowels:

There are only seven Italian vowel sounds (one each for a, i and u; two each for e and o) compared to fifteen or so in English. The most striking differences between Italian and English vowels are:

- Italian vowels are *pure*. A sound written with a single letter has a single, unchanged value, whereas in English the sound often changes from one pure sound to another. For example, the **o** in **go** changes from the pure **o**-sound of Italian to the sound made by **oo** in the English word **boot**.
- Unaccented English vowels tend to change value towards a more neutral sound; Italian vowels don't. Compare the two a's in **amass**. No Italian vowel ever makes a sound (schwa) like the first a.

One-sound vowels a, i, u

Italian **a** is very open. For many American English speakers, it is similar to the short **o** in **hot** or to the first **a** in **papa**. It should never sound like **uh** or **aw**.

i and **u** are easier because they make sounds which regularly occur in just about everyone's English. Italian **i** makes a **long e** sound, as in the word **steep**. Italian **u** makes the sound of **oo** in **boot**.

Two-sound vowels e, o

Each has a so-called "open" and "closed" sound. Although there are some rules about which sound to use, there is plenty they don't cover. There is often no way to know which sound to use in a particular word if you haven't heard it spoken correctly. It's much too complicated a subject to embark on here, but there is one simple rule for the spoken language: Italian **unstressed e** and **o** are always closed. It's not always the case for sung Italian, however.

² <http://www.stanford.edu/~jrb/reference/italian.html>

Open e makes a sound similar to English short e, as in **bet**; the Italian sound is maybe a bit more open (mouth taller). **Long e** makes a sound like the **a** in **chaotic**. It's not the same as the much more common (in English) vowel sound in **way** since this slides from the sound we're looking for into **ee**.

Open o is like the vowel in **awe** if you say it without any hint of diphthong. **Closed o**, like closed e, rarely occurs in English without sliding into something else. It's the first vowel sound in **go**, before it turns into **oo**.

Diphthongs

Diphthongs (always written with two vowels) are frequent in Italian. Sometimes **i** is pronounced like **y** in **yard** (e.g. in the word *pietà*) rather than having its normal value, and similarly **u** may make a sound like English **w** (*guarda*). The rules for when this happens are too complicated to go into here. Other than these cases, each vowel in a diphthong has its usual sound, though in a stressed syllable one is longer than the other (no easy rule to determine which should be the long one), and the two sounds are distinct, with no slide from one into the other.

Consonants:

This section mentions all consonants which have more than one sound and some additional consonants whose Italian sound is enough unlike English that an English pronunciation will stand out unpleasantly in an Italian word.

Double consonants

Double consonants in Italian should take noticeably longer to say than the corresponding single consonants. Usually (unless the setting of text to music makes it impossible) the same is true in sung Italian. It's obvious how to do this for a consonant like **s** or **n** but even stopped consonants, like the **double tt** in *tutto* can, and should, be made longer. Just hold the position of your mouth when the consonant is formed (in the case of **t** this would be with your tongue up against your teeth) for a bit, then release.

Hard and soft: interactions among c, g, sc, h, and i

As in English, **c** and **g** may be hard or soft. Each is hard when followed by a (different) consonant or by one of the vowels **a**, **o** or **u** and is soft when followed by **e** or **i**. The hard sounds are similar to English: **g** as in **good**, **c** as in **car**. **Soft g** is also similar to English, like the **g** in **general**. However Italian **soft c** is like English **ch** in **chess**. But there are some additional wrinkles:

- **h** following a **g** or **c** makes it hard
- an **i** usually gets "used up" in making a consonant soft and has no sound of its own
- The soft sound made by **sc** is like the sound **sh** makes in **ship**

Here are examples of practically everything that can happen to a **c**. **g** is similar.

Italian letters	sound	example
c followed by o, a or u	hard c	<i>così</i>
c followed by consonants other than c	hard c	<i>clemenza</i>
c followed by i or e	soft c	<i>città</i>
c followed by h	hard c	<i>Pinocchio</i>
c followed by i and additional vowel	soft c, silent i	<i>pagliaccio</i>

r

Italian **r** is either trilled or flipped, which is just a very short version of a trill. **Double r** is generally trilled, if the musical setting allows for it. Exactly when a single **r** should be trilled (and for how long) and when flipped is beyond the scope of this guide, but a good rule of thumb for single **r** is flip if between two vowels (e.g. in "*fiori*"), trill in other positions (initial, preceding another consonant, following another consonant, or at the end of the word), e.g. in "*ritorna*", "*nostro*" and "*cor*". An **American r**-sound is never appropriate; better to just leave the sound out altogether.

t and d

t and d are less harsh than their English equivalents. The **t** is not aspirated; that is, you shouldn't be able to feel a strong puff of air in front of your mouth when you say it, as you can with the English version. The difference seems subtle to many English speakers, but not to Italians. To get a more Italian sound for both letters, your tongue should just touch the back of your teeth, not your gums, and it should be somewhat relaxed, not tense and pointed, at the front.

s and z

s and z each can make two sounds: one voiced and the other unvoiced.

Italian Sound	English example
Unvoiced s	mouse
Voiced s	dozen
Unvoiced z	pizza
Voiced z	like English ds in pads

There is no way to tell just from the spelling of a word containing **z** whether the z is voiced or not. **s** is generally voiced if it (single, not double) occurs between two vowels, or if it precedes a voiced consonant (as in the word *sdegno*). The main thing to start with is to just be aware

that there are two possible sounds for these letters and listen carefully to an accurate pronunciation of new words containing them.

gn and gl

The Italian sounds represented by these spellings don't exist in English. Italian **gn** makes a sound approximately like the **ny** in the English word *canyon*, but not exactly. To come closer to the Italian sound, the tip of your tongue should touch the back of your bottom teeth.

Similarly, Italian **gl** makes a sound sort of like the sounds in the middle of the word "*million*", but not quite the same. To come closer to the correct Italian sound, the tip of the tongue should touch the back of the bottom teeth.

Both of these sounds are pronounced as if doubled.

References

There are plenty of books on Italian diction for singers but inevitably the author will not pronounce English exactly as you do -- no one does -- so examples can be misleading. David Adams, who wrote *A Handbook of Diction for Singers* (Oxford University Press, 1999) must have a pronunciation similar to mine because the examples were always consistent with what I've heard in good spoken Italian. Also he does a good job of explaining how to produce sounds which are uncommon or absent in English.

VERSE TRANSLATIONS

These translations are taken from a German-English-French edition of Senor Vaccai's work to be found on IMSLP³

Lesson 01 – The Diatonic Scale

*Manca sollecita più dell'usato,
ancorchè s'agiti con lieve fiato,
face che palpita presso al morir,
face che palpita presso al morir.*

The spark which the gentle wind
fanned into a flame, moving to
the slightest breath of air, is
extinguished by the gale.

Lesson 02 – Intervals of the Third

*Semplicetta tortorella, che non
vede il suo periglio, per fuggir
dalcrudo artiglio vola ingrembo
al cacciator, per fuggir dal crudo
artiglio, per fuggir dal crudo
artiglio vola in grembo al
cacciator, vola in grembo al
cacciator.*

Hapless, frightened dove, beware
lest those lightning wings which
bore thee safe beyond the
falcon's talons, bear thee towards
the hunter's snare!

³ IMSLP38826-PMLP85474

Lesson 03 – Intervals of the Forth

*Lascia il lido, e il mare infido a
solcar torna il nocchiero, e pur
sa che menzognero altre volte
l'ingannò, altre volte l'ingnanò,
altre volte l'in gannò, altre volte
l'ingannò.*

Dauntless the hardy sailor leaves
the shore and trusts his bark to
the sea, whose treacherous waves
so often have deceived him, and
brought him face to face with
Death..

Lesson 04 – Intervals of the Fifth

*Avvezzo a vivere senza conforto
in mezzo al porto pavento il mar.*

Though riding at anchor, safe in
the harbor, dread thoughts of the
ocean my heart still doth harbor.

Lesson 05 – Intervals of the Sixth

*Bella prova è d'alma forte l'esser
placida e serena nel soffrir
l'inguista pena d'una colpa che
non ha.*

A truly noble mind will brook
malignant slander, yea e'en
forgive the slanderer.

Lesson 06 – Intervals of the Seventh

*Fra l'ombre un lampo solo basta
al nocchier sagace che già
ritrova il polo, che riconosce il
mar.*

In tempest's night, one
lightening-flash will show the
cautious helmsman the rocks
ahead that threatened ship and
crew with harrowing death..

Lesson 07 – Intervals of the Octave

*Quell' onda che ruina, balza, si
frange e mormora, ma limpida si
fa, balza, balza, balza, balza, ma
limpida si fa.*

The wave, which erst did tower
and surge and roar, will soon roll
calm and limpid towards the
shore..

Lesson 08 – Semitones

*Delira dubbiosa, incerta,
vaneggia ogni alma che on-
deggia fra i moti delcor.*

We weep for joy, we sigh with
longing, we trust, we doubt and
smile beneath tears, when the
soul is affected by the emotions
of the heart.

Lesson 09 – Syncopation

*Nel contrasto amor s'accende,
con chi cede o chi s'arrende mai
sì barbaro non è, mai, mai, mai,
non è, con chi cede o chi
s'arrende, no, mai sì barbaro non
è, no, mai sì barbaro non è.*

None can withstand the power of love, yet love will yield to the mute pleading of the tearful eye and longing heart..

Lesson 10 – Introduction to Runs

*Come il candore d'intatta neve è
d'un bel core la fedeltà. Un'
orma sola che in se riceve tutta
ne invola la sua beltà, tutta ne in
vola la sua beltà.*

The purity of a faithful heart is chaste as the icicle curded by the frost from driven snow: 'twill bear no blemish.

Lesson 11 – Appoggiatura

*Senza l'amabile Dio di Citera i di
non torna-no di primavera, non
spira un zeffiro, non spunta un
fior. L'erbe sul margine del fonte
amico, le piante vedove sul colle
a-prico per lui rivestono l'antico
o nor, per lui rivestono l'antice o-
nor, per lui rivestono l'antico
onor.*

But for the gentle God of Cythera, Spring would never return to earth, with her garlands of flowers, with sunshine and mirth, but at his bidding and to his glory, blossoms return. Winter hoary flees, and fair roses of Spring deck the earth.

Lesson 12 – Acciacatura

*Benchè di senso privo fin
l'arboscello è grato a quell'
amico rivo da cui riceve umor;
per lui di fronde ornato bella
mercè gli rende dal sol quando
difende il suo benefattor, dal sol
quando difende il suo benefattor.*

Although deprived of speech, the tree is grateful to the kind brook for watering its roots. In return, when Summer's glowing sun would dry up the woodland brook, the tree spreads its leafy branches over its murmuring benefactor.

Lesson 13 – Introduction to Mordents

*La javeragioce, per farsi palese,
d'un labbro loquace bisogno non
ha.*

Silence is the perfect harvest of joy, I were but little happy, an I could say how much.
(Shakespeare)

Lesson 14 – Mordents in Different Styles

*L'augelletto in lacci stretto
perchè mai cantar s'ascolta?
Perchè spera un' altra volta
ditornara in libertà.*

The imprisoned songster sings
sweetly, hoping still to escape his
narrow cage; sadly, longing for
liberty, in vain.

Lesson 15 – Introduction to the Turn

*Quando accende un nobile petto è
innocente è puro affetto, de
bolezza amor non è.*

Love is as pure as yonder stars'
bright fire, Love is the Heaven
to which our souls aspire; love
ne'er was kindled from passions'
wild desire.

Lesson 16 – The Turn

*Più non si trovano tra mille
amanti sol due bell' ani-me che
sian costanti, e tut-ti parlano di
fedeltà.*

Among one thousand lovers not
two will be found to be constant;
and yet they all talk of eternal
love and devotion.

Lesson 17 – Introduction to the Trill

*Se povero il ruscello mormora
lento e basso, un ramoscello, un
sasso quasi arrestar lo fa.*

When a little brooklet creeps
slowly along, a twig or a pebble
will almost stop its course.

Lesson 18 – Runs

*Siam navi all' onde argenti
lasciate in abbandono, impetuosi
venti i nostri affetti sono, ogni
diletto è scoglio, tutta la vita è un
mar.*

We are ships abandoned to the
cold waves; our passions are
violent winds; every pleasure is
a sunken reef; our life a storm-
wrecked sea.

Lesson 19 – Portamento (Example 1)

*Vorrei spiegar l'affanno,
nascenderlo vorrei, e mentre i
dubbi miei così crescendo vano,
tutto spiegar non oso, tutto non
so tacer, tutto spiegar, tutto non
so, non so tacer. Sollecito,
dubbioso penso, rammento e
vedo, e agli occhi miei non credo
non credo al mio pensier.*

My sorrow I long to reveal,
and yet I would fain conceal
my doubts and fears,
mine anguish, my tears
that flow from my heart
in despair:
and yet I do not dare
to tell what none else can feel.

Lesson 20 – Portamento (Example 2)

O placido il mare lusinghi la sponda, o porti con l'onda terrore e spavento, è colpa del vento, sua colpa non è.

Whether calm be the sea, the shore soft caressing; Or roaring in tempest, the sailor distressing, Oh blame not the waves tho' like mountains they tower, 'Tis the winds that have raised the billows that roar.

Lesson 21 – Recitative

La patria è un tutto di cui siamo parti al cittadino è fallo considerarlo se stesso separato da lei: l'utile o il danno ch'ei conoscer dee solo è ciò che giova o nuoce alla sua patria a cui di tutto è debitor. Quando i sudori e il sangue sparge per lei, nulla del proprio ei dona, rende sol ciò che n'ebbe. Essa il produsse, l'educò, lo nudri: con le sue leggi dagl'insulti domestici il difende, dagli esterni con l'armi. Ella gli presta nome, grado ed onor, ne premia il merito, ne vendica le offese, e madre amante a fabbricar s'affanna la sua felicità, per quanto lice al destin de' mortali esser felice.

The land of our birth is our home and forms one whole of which we are part and, as its citizens, it would be wrong of us to consider ourselves independent of, or separated from, our native land. Thus we must learn to look upon, and accept that as beneficial or detrimental to us which is serviceable or harmful to the land, to which we owe all. If we shed our blood or give our life in its cause, we are but returning that which we received from it on trust: for it gave us birth, brought us up and fed and clothed us. Its laws protect us against offence or harm from our neighbor, its army against foreign foes. From our country we borrow our name, our rank in life, it protects our honor, rewards our actions, punishes our wrong doings, and, like a loving parent, is ever working and anxious for the welfare of its children; our happiness is its own!

Lesson 22 – Recapitulation

Alla stagion de' fiori e de' novelli amori è grato il molle fiato d'un zeffiro legger. O gema, fra le fronde, o lento increspi l'onde: zeffiro in ogni lato compagno è del piacer.

When Spring unlocks the flowers, mild zephyrs fan the dale, when kid in rosy bowers soft pleads the nightingale; when balmy showers descending refresh the sunlit grove, each heart in Joy ne'er ending throbs to the voice of Love.

LESSON PLAN

Senor Vaccai has, to my mind, structured his method around a rather unusual concept of a “lesson”. There are fifteen of them listed in his work however, it is not at all clear to me quite what constitutes a lesson. Being confused, and wanting to simplify matters some, I have taken the liberty of placing each exercise separately.

The concordance with Senor Vaccai’s original lessons are shown below.

Vaccai Lesson	Exercises
One	01 – The Diatonic Scale 02 – Intervals of the Third
Two	03 – Intervals of the Fourth 04 – Intervals of the Fifth
Three	05 – Intervals of the Sixth
Four	06 – Intervals of the Seventh 07 – Intervals of the Octave
Five	08 – Semitones
Six	09 – Syncopation
Seven	10 – Introduction to Runs
Eight	11 – Appoggiatura 12 – Acciaccatura
Nine	13 – Introduction to the Mordent 14 – Mordents in Different Styles
Ten	15 – Introduction to the Turn 16 – The Turn
Eleven	17 – Introduction to the Trill
Twelve	18 – Runs
Thirteen	19 – Portamento (Example 1) 20 – Portamento (Example 2)
Fourteen	21 – Recitative
Fifteen	22 – Recapitulation

01 - The Diatonic Scale.

In this this Lesson, Signor Vaccai has not grouped the letters of the Italian syllables according to the correct rules of spelling, but in such a fashion that the pupil may perceive, at the very first glance, how his voice should dwell on the vowels, exclusively, to the extreme value of the note or notes they influence, and how with a swift and immediate articulation of the consonants he should attack the following syllable. This will greatly facilitate him in acquiring what the Italians call the Canto legato (Chant lié) though, of course, we need hardly say that here the teacher's example and oral explanation is better than all written precept.

Voice

Adagio.

Ma - nca so - lle - ci - ta più de - ll'u - sa - to,

Piano

p

Voice

7

a - nco-rchè s'a - gi - ti co - n lie - ve fia - to, fa - ce che pa - lpi - ta

Piano

Voice

13

pre - sso a - l mo - rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.

f

p

02 - Intervals of the Third

Voice

p
Sem - pli - cet - ta tor - to -

Andantino

Piano

6

rel - la che non ve - de il suo pr - ri-glio per fug - gir dal cru - do ar - ti - glio vo - la in

Piano

11

grembo al cac - cia - tor, per fug - gir dal cru - do ar - ti - glio, per fug - gir dal cru - do ar

tr

Piano

16

ti - glio vo - la in grembo al cac - cia - tor, vol - la in grembo al cac - cia - tor.

Piano

03 - Intervals of the Fourth.

Voice

Adagio.

p

♩ = 85

La - scia il li - do, e il ma - re in fi - do a sol -

4

car tor - na il noc - chie ro, e pur sa che men - zo - gne - ro al - tre

8

vol - te l'in - gan - nò, al - tre vol - te l'in - gna - nò, al - tre

12

vol - te l'in - gan - nò, al - tre vol - te l'in - gan - nò.

04 - Intervals of the Fifth.

Voice

Andante.

Piano

p

Av - - vezzo a

3

vi - ve-re sen - za con - for - to

6

in mezzo - al por - to pa - ven - to il mar.

10

Av - vezzo - a vi - ve-re sen - za con - for - to

14

In mezzo al por - to pa - ven - to il mar.

05 - Intervals of the Sixth.

Voice

Bel - la prova è d'al - ma for - te l'es - ser pla - cida e se -

Andantino.

Piano

6

re - na nel sof - frir l'in - gui - sta pe - na d'u - na col - pa che non

10

ha. Bel - la prova è d'al - ma for - te l'es - ser pla - cida e se -

14

re - na nel sof - frir l'in - giu - sta pe - na d'u - na col - pa che non ha.

06 - Intervals of the Seventh.

Voice

Adagio.

Fra l'om - bre un lam - po

Piano

p

3

so - - lo ba - sta al noc-chier sa -

5

ga - - ce che già ri-tro - va il

7

po - lo, che ri - co - no - sce il mar.

07 - Intervals of the Eighth, or Octave.

Voice

Andante.

Quell' on - da che ru -

Piano

3

i - na, bal - za, si fran - ge e mor - mo - ra,

6

ma lim - pi - da si fa, bal - za,

8

bal - za, bal - za, bal - za, ma lim - pi - da si fa.

08 - Half- tones, or Semitones.

Voice

Andantino.
♩ = 140

De - li - ra dub -

Piano

p

3

bio - sa, in - cer - ta, va - neg - gia o -

6

gni al - ma che on - deg - gia fra i

8

mo - ti del - cor; de - li - ra dub -

11

bio - sa, in - cer - ta, va - neg - gia o -

14

gni al - ma che on - deg - gia fra i mo - ti del -

17

cor, fra i mo - ti del cor.

09 - Synchopated Mode

Voice

Andante.

Nel_ con - tra - sto a - mor_ s'ac - cen - de,

Piano

p

7

con_ chi_ ce - de o chi_ s'ar - ren - de mai si_ bar - ba-

simile

13

- ro non è, mai, mai, mai, non è,

p

19

con_ chi ce - de o chi_ s'ar - ren - de, ma - i si bar - ba-

25

ro_ non è, no, ma - i si bar - ba - ro_ non è.

10 - Introduction to Roulades (Runs)

At first, the pupil should take the time of this exercise quite slowly. After study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

Voice

Andante.

Piano

Co - me il can - do - re

7

d'in - tat-ta ne - ve è d'un bel co - re la - fe-del - tà.

13

Un' or - ma so - la che in - se ri - ce - ve tut - ta ne in - vo - la

19

la sua bel - tà, tut - ta ne in vo - la la sua bel - tà.

11 - The Appoggiatura

The Appoggiatura (or leaning note) is the most expressive of all the musical adornments. The effect is gained by borrowing the full value indicated from the note that follows. On some occasions, the singer may slightly lengthen the time; but never, in any case, abbreviate it.

Voice

Andante.

Sen - za l'a -

Piano

p

5

ma - bi - le Dio di Ci - te - ra

8

i di non tor - na - no di pri - ma - ve - ra, non

12

spi - ra un zef - fi - ro, non spun - ta un fior. L'er - be sul

17

mar - gi-ne del fon - te a - mi - co, le pian - te ve - do-ve

22

sul col - le a - pri - co per lui ri - ve - sto-no l'an - ti - co o

27

nor, per lu - i ri - ve-sto-no l'an - ti - ce o-

31

nor, per lu - i ri - ve-sto-no l'an - ti - co o - nor.

12 - The Acciaccatura.

The Acciaccatura (or grace note) differs from the Appoggiatura in borrowing nothing from the value of the note that follows, though it may slightly intensify its accent. It should be sung with extreme lightness and ease, swiftly, and with the least appreciable time stolen from whatever precedes it.

Voice

Andantino.

Ben - ché di sen - so pri - vo fin

Piano

p

♩ = 105

4

l'ar - bo - scel - lo è gra - to a quell' a - mi - co

7

ri - vo da cui ri - ce - ve u - mor; per

10

lui di fron - de or - na - to bel - la mer - cè gli

13

ren - de dal sol quan - do di - fen - de il

16

suo be - ne - fat - tor, dal sol quan - do di -

19

fen - de il suo be - ne - fat - tor.

13 - Introduction to the Mordent

Of all the musical graces or embellishments the Gruppetto (or Turn) is, at once, the most varied and the most difficult, from the apparent ease and lightness with which it must be executed. It consists of 2 or 3 notes, and can impart great charm to the singing without influencing the due sentiment of the phrasing of individual passages, or the general intention of the composer. It is, therefore, the only licence that the singer may occasionally take on his own responsibility. The slightest appearance of effort or premeditation is fatal. We may add that modern composers write the notes they wish to have sung, and it is impossible to condemn too strongly the singer's use of any *Abbellimenti* or vocal ornaments that are not indicated in the music by the composer himself. We are thankful to say this abuse has long since gone out of fashion.

The musical score is for a voice and piano piece. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked **Allegro.** The score is divided into three systems, each with a voice line and a piano accompaniment.

System 1: The voice line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A mordent is placed over the Bb4 note. The lyrics are "La ja ve - ra - ce, per". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand. The dynamic is *p*.

System 2: The voice line starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. A mordent is placed over the Bb4 note. The lyrics are "far - si - pa - le - se, d'un lab - bro lo -". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

System 3: The voice line starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. A mordent is placed over the Bb4 note. The lyrics are "qua - ce bi - so - gno - non ha. La". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

10

gio - ja - ve - ra - ce, per far - si - pa - le - se d'un

14

lab - bro lo - qua - ce bi - so - gno - non

17

ha, no, no, no, no, no, no, bi - so - gno - non ha.

14 - The Mordent in Different Styles.

Voice

Andantino.
♩ = 110

L'au - gel - let - to in lac - ci

Piano

8

stret - to per - ché mai can - tar s'a - scol - ta? Per - ché spe - ra un'

simile

mf

15

al - tra vol - ta di - tor - na - ra in li - ber - tà. L'au - gel -

tenuto

p

22

let - to in lac - ci stret - to per - ché mai can - tar s'a - scol - ta?

29

Per - chè spe - ra un' al - tra vol - ta di tor - na - re in

The musical score for measures 29-34 consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Per - chè spe - ra un' al - tra vol - ta di tor - na - re in". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

35

li - ber - tà, — per - chè spe - ra un' al - tra vol - ta

The musical score for measures 35-40 continues the vocal line and piano accompaniment. The vocal line has lyrics: "li - ber - tà, — per - chè spe - ra un' al - tra vol - ta". The piano accompaniment maintains the same rhythmic pattern.

41

di tor - na - re in li - ber - tà, di tor - na - re in li - ber -

The musical score for measures 41-47 continues the vocal line and piano accompaniment. The vocal line has lyrics: "di tor - na - re in li - ber - tà, di tor - na - re in li - ber -". The piano accompaniment continues with the same accompaniment.

48

-tà, in li - ber - tà, in li - ber - tà, in

The musical score for measures 48-52 continues the vocal line and piano accompaniment. The vocal line has lyrics: "-tà, in li - ber - tà, in li - ber - tà, in". The piano accompaniment continues with the same accompaniment.

53

li - ber - tà, in li - ber - tà.

The musical score for measures 53-57 concludes the vocal line and piano accompaniment. The vocal line has lyrics: "li - ber - tà, in li - ber - tà." The piano accompaniment continues with the same accompaniment.

15 - Introduction to the Gruppetto or Turn.

At first, the pupil should take the time of this exercise quite slowly. After study, he may work up to a sharp Allegro, progressively, as his capacity allows him. Scales should be sung with extreme smoothness, even and flowingly; but with each note clear and distinct. All jerking and slurring are equally to be avoided.

Voice

Moderato.
♩ = 160

p

Quan - do_ ac - cen - de_ un_ no - bil_____

6

pet - to è in - no - cen - te_ è_ pu - ro_ af - fet - to,

11

de bo - lez - za a - mor non_ è; quan - do_ ac -

16

cen - de un no - bil pet - to è in - no - cen - te, è

21

pu - ro af - fet - to, de - bo - lez - za a - mor non

26

è, de - bo - lez - za a - mor non è.

16 - The Gruppetto or Turn.

Voice

Più non si tro - va - no

Poco Andante.

Piano

p

4

tra mil - le a - man - ti sol due bell'

7

a - ni-me che sian co - stan - ti,

10

e tut - ti par - la - no di fe - del -

13

tà, e tut - ti par - la - no

16

di fe - del - tà, e tut - ti

19

par - la - no di fe - del - tà.

17 - Introduction of the Trill or Shake.

Voice

Se po-ve - ro il ru - scel - lo

Allegro moderato.

Piano *p*

4

mor mo - ra len - to e bas - so, un ra - mo - scel - lo, un

7

sas - - so qua - si ar restar lo - - fa; se

10

po-ve - ro il ru - scel - lo mor mo - ra len - to e

mf

13

bas - so, un ra - mo - scel - lo, un sas - so qua - si,

16

qua - si ar-re - star lo fa, un ra - mo - scel - lo, un

19

sas - so qua - si ar-re - star lo fa.

rall.

18 - Roulades and Scale-Passages.

Voice

Siam na - vi all' on - de al - gen - ti la -

Allegro moderato.

$\text{♩} = 105$

Piano

mp

4

scia - te in ab - ban - do - no, im - pe - tu - o - si

7

vent - ti i no - stri af - fet - ti so - no,

10



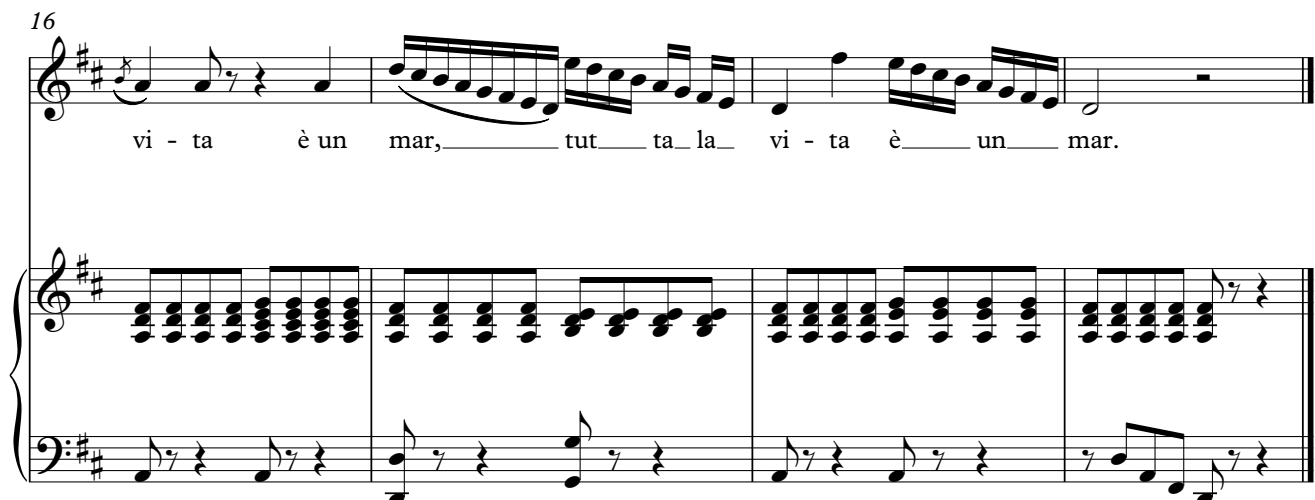
o - gni di - let - to_ è_ sco - glio, tut - ta_ la_ vi - ta è un_

13



mar, o - gni di - let - to_ è_ sco - glio, tut - ta la

16



vi - ta è un mar, tut_ ta_ la_ vi - ta è_ un_ mar.

19 - The Portamento.

Example 1.

In order to acquire an effective Portamento, the pupil must be careful not to slur one note into the other with that sort of quavering that one hears too frequently in ill-trained voices. On the contrary, he must blend the different registers and so bind the notes so that they seem to flow into one even tone. When the true art of phrasing has been mastered by the means indicated in Lesson I, the Portamento will offer few difficulties, but here, more than anywhere, is the practical demonstration by a teacher or a proficient of the first importance. Failing these, we must be content with adding that the Portamento can be taken "by Anticipation" or "by Posticipation"! By the first of these methods, the singer attacks the value of the following note with the vowel of the preceding syllable, as was shown in the rules given for Lesson I. In certain phrases, where a great deal of sentiment has to be expressed, this manner is highly effective. For this very reason it must be used very sparingly, as in abuse it sounds affected, and the music grows languishing and monotonous. By the second method, which is less common, the singer attacks almost imperceptibly the syllable that follows with the value of the syllable that precedes.

The musical score is written for voice and piano. It is in G major (one sharp) and common time (C). The tempo is marked **Andante**. The piano part begins with a **p** (piano) dynamic. The score is divided into three systems, each with a voice line and a piano accompaniment. The lyrics are: "Vor - rei spie-gar l'af - fan - no, na - scen - der - lo__ vor - re - i, e men - tre i dub-bi mie - i co - si cre-scen - do va - no,". The piano accompaniment consists of chords in the right hand and single notes in the left hand. The voice line features a portamento between notes, indicated by a slur and a wavy line. The score is numbered 4 and 7 at the beginning of the second and third systems, respectively.

11

tut - to spie gar non o - so, tut - to non so ta -

14

cer, tut - to spie - gar, tut - to non so, non so ta -

17

cer. Sol - le - ci-to, dub - bio - so

20

pen - so, ram-men - to ram-men - to e ve - do, e a -

24

gli oc - chi miei non cre - do non cre - do al mio pen -

27

sier, non cre - do, non cre - do al mio pen - sier, non cre - do, non

30

cre - do al mio pen - sier, non cre - do al mio pen -

33

sier, non cre - do al mio pen - sier.

20 - Portamento

Second Example of Portamento

Voice

Allegretto.
♩ = 130

O pla - ci - do il ma - re lu - sin - ghi la spon - da, o

Piano

6

por - ti con l'on - da ter - ro - re e spa - ven - to, è col - pa del

11

ven - to, sua col - pa non è: è col - pa del ven - to, sua

16

co - pa non è: è col - pa del ven - to, sua col - pa non è.

rf

21 - The Recitative

We need hardly say, that nowhere is a clear enunciation of each word and syllable of more importance than in Recitative: otherwise, it must perforce quite fail in its mission. When we come across two similar notes at the end of a phrase, or several repeated notes in the body of a phrase, the note on which the word-accent falls should be entirely converted into an appoggiatura of the following note. To exemplify our meaning, we have marked with an "+" where such notes occur in the following exercise.

Voice

Recitativo.

f

f

p

f

♩ = 80

La patria è un tutt-to di cui siam par-ti al cit-ta-dino è

5 fal-lo con-si-de-rar se stes-so se-pa-ra-to da le-i:

8 l'u-ti-le o il dan-no ch'ei co-no-scer dee so-lo è ciò che

10 gio-va o nuo-ce alla sua pa-tria a cui di tut-to è de-bi-tor

13

Quan-do i su-do - ri e il san - gue spar - ge per le - i, nul - la del pro - prio ei

16

do - na, ren-de sol ciò che n'eb-be. Essa il pro -

19

dus - se, l'e - du - cò, lo nu - dri: con le sue leg - gi dagl' in - sul - ti do -

22

me - sti - ci il di - fen - de, da - gli ester - ni con

24

l'ar - mi. El - la gli pre - sta no - me, gra - do ed o -

26

nor, ne pre-mia il mer-to, ne ven-di - ca le of - fe - se, e

29

ma - dre a - man-te a fab-bri-car s'af - fan-na la sua fe - li - ci -

32

tà, per quan-to li - ce al de-stin de' mor-ta - li es-ser fe - li - ce.

22 - Recapitulation

A Recapitulation or Comprehensive Study of all the Rules given in the previous Lessons.

Voice

Al - la sta-gion de' fio - ri e de' no-vel - li a

Moderato.

Piano

5

mo - ri è gra - to il mol - le_ fia - to d'un

8

zef - fi - ro_ leg - ger, è gra - to il mol-le

11

fia - to d'un zef - - fi-ro leg - ger. O

15

ge - ma, o ge - ma, o ge - ma fra - le

18

fron - de, o len - to, o len - to, o

21

len - to in - cre - spi - l'on - de:

23

zef - fi-ro in o-gni la - to com - pa - gno è del pia-

26

cer, in o - gni la - to, in o - gni

28

la - to com - pa - gno è del pia -

30

cer com - pa - gno, com -

32

-pa - gno, com - pa - gno è del pia -

35

cer, com - - - - pa - gno, com - - - -

37

-pa - gno, com - - - - pa - - - - gno_ è_

39

del pia - cer, è del pia - cer, è del pia -

42

cer, com - - - - pa - gno è del_ pia - cer.